CANADIAN
MOVING PICTURE
DIGEST

Vol. 23, No. 15 TORONTO 2, CANADA August 8th, 1931

LET'S PLAY POLITICS!

—and incidentally there's some prize money waiting for you, and you, and you! (*See Inside Cover*)

PUBLISHED BY
CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED
259 SPADINA AVENUE, TORONTO 2

$100 IN PRIZES for your "Politics" campaign!

Offered by those grand gals

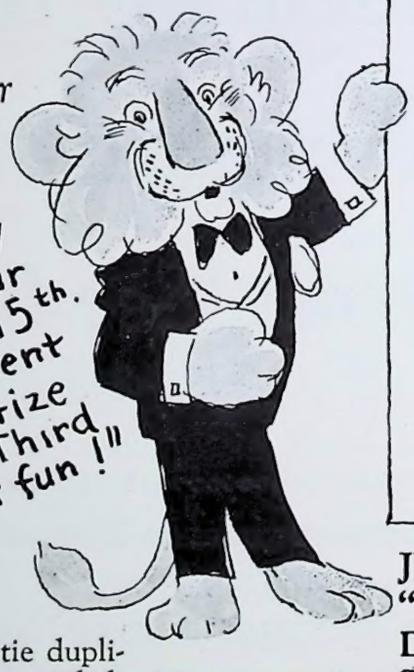
DRESSLER MORAN

in the S. R. O. Comedy Sensation

POLITICS

with ROSCOE ATES—
Charles F. Riesner, *Director*

"Wow! What a hit! Chicago Theatre jammed- moved to Roosevelt for an extended run. Same story everywhere! Send me your campaign by September 15th. Address M-G-M Advt Department 1540 Broadway. First Prize $50 - Second Prize $30 - Third Prize $20 - Aint we got fun!"



In the event of a tie duplicate prizes will be awarded.

Here's how Manager Harry Shaw of State, Syracuse got the coin by getting behind "Politics."

1. Voting machines in lobby.
2. Special boards, cutout heads of Dressler and Moran.
3. Special slides on screen during recessionals with following copy, "Don't forget to vote for Hattie Burns (Marie Dressler) for Mayor." "Cast your vote here next week on the all-laff ticket." (These slides were made by our chief projectionist at no cost.)
4. Election cards placed in conspicuous locations about the theatre, such as drinking fountains, telephone booths, box office windows and on small chandeliers.
5. On the outside these cards were placed at soda fountains, telegraph poles, club rooms and newsstands.
6. Six airplanes will fly over the city Thursday noon and drop heralds. Planes were secured at no charge to theatre and we are trying to plant a story on the flying formation of these planes while dropping the circulars over the heart of the city.
7. Announcement made at the Thornden Park Theatre where a crowd of 10,000 people will be assembled for a huge open-air concert over the P. A. system.
8. Oilcloth valance around entire marquee and six box-shaped political banners placed on flagpole standards.
9. Political rally Thursday nite before opening, consisting of parade with 30 automobiles including trucks all carrying banners and flaming red light torches (secured without cost). Parade headed with sirens and police escort.
10. Special screening for Mayor and Commissioner and Board of Aldermen. Mayor will review picture, story planted newspaper.
11. Stencil on sidewalk and vacant store windows.
12. House of Providence Fife and Drum Corps will be invited to showing and will parade to the theatre where they will give a short concert before going in and on coming out.
13. Teaser campaign started three days in advance of regular pickup by using "Marie Dressler coming Friday" as border around current ads.
14. All house employees wearing badges "Don't fail to vote at Loew's next week MARIE DRESSLER for Mayor."

JUST A SAMPLE OF THE "POLITICS" CAMPAIGNS THAT DOUBLE THE PROFITS. SEND YOURS!

Canadian Moving Picture DIGEST

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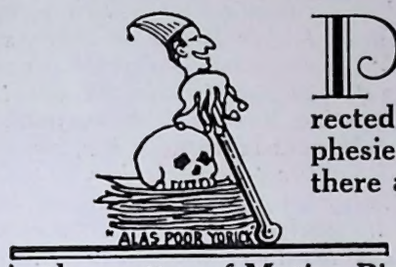
RAY LEWIS
Editor and Managing Director

Vol. 23, No. 15 | TORONTO 2, CANADA | August 8th, 1931

Europe Grows Film Belligerent



PRACTICALLY every European country is "in arms," figuratively speaking, on the subject of Motion Pictures; and the belligerent attitude appears to be directed toward American Films. We have so frequently prophesied this eventuality, and the reason for this attitude, that there appears no excuse for reiteration; and yet is it possible, as Josef von Sternberg recently said in a public interview, that America has nothing to learn from anyone in the matter of Motion Pictures?

Can no one tell the U. S. what is at the root of this antagonism?

"Variety" points out "Foreign nations Employing Threats to keep some U.S. Pictures out of the Country or off of World Wide Screen."

The article cites that "foreign departments of practically all the major companies are worried over the growing tendency of European governments to get pugnacious in the handling of films they don't like." Germany, Italy, France are particularly mentioned. We know that the House of Commons, London, has been considering the British angle of the situation, and the Government Investigation in Canada revealed sufficient, to induce those directly responsible to become aware of their responsibility.

Recently G. A. Atkinson, Film critic of the "Daily Telegraph," had a double column heading, "Hollywood's Sex and Crime Obsession" and started off with, "Nothing, apparently, can stop Hollywood from driving to self-destruction." Such lines as this, "Sex and Crime Movies have practically killed the picture-going habit in the States, and have seriously affected the box-offices in this country, despite the strength of the British Film Boom."

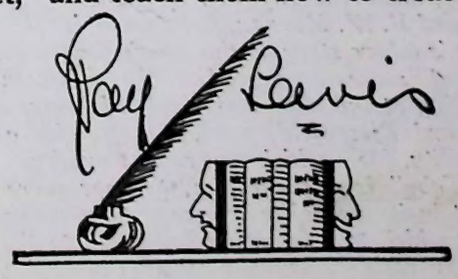
"The whole world seethes with complaints about the prevalent type of talkie, and people interested in social welfare are everywhere organizing to fight for cleaner films."

There are other sentences equally as pungent.

The News of the World had a prominent heading recently about the American Film Octopus, and the stranglehold of the beast was outlined, giving names and percentages of control, throughout the British Dominions.

Paramount-Publix started in years ago with a world wide picture monopoly idea, which only Governments will be able to stop; and ever since this company conceived this Big Idea, every other company has been so busy endeavoring to "beat Paramount to it," or beat Paramount off, that the real business of developing and preserving the Motion Picture Industry as a popular Entertainment has been neglected.

If the Government of the U. S., which has in such a big way supported American Film Trade, for the general good and profit of the U. S., will get some of this Industry's supposed showmen, "on the carpet," and teach them how to treat other nations, how to live in a state of International good-will, the Government of the U.S. will be responsible for saving the U. S. Film Industry from its own self-destruction; and preserving U. S. trade and friendships with the nations of the world.



Community Theatres of Canada has well-known exhibitor names on directorate.

RAY

RAY LEWIS

PRESENTS

THEY are asking citizens in Toronto to vote for Marie Dressler for Mayor, which means that Marie Dressler and Polly Moran are coming along in "Politics."

Without seeing the picture, one is inclined to be prepared for laughter, and knowing the ability of Metro-Goldwyn-Mayer to select and make star material by finding the right material and direction for their exploitation, we know what to expect from a Metro-Goldwyn-Mayer announcement.

For several years, Metro-Goldwyn-Mayer has been running away with first place in the list of pictures selected as the year's best in the Film Daily's poll. This year Metro-Goldwyn-Mayer leads with eight pictures, a sufficient number in themselves to carry any trademark.

How many schedules of programs have we, wherein eight pictures have the distinction of being rated as the year's best, out of approximately 500 productions?

The pride of Metro-Goldwyn-Mayer in this achievement is a justifiable one; and exhibitors desirous of playing safe on Entertainment, should take into consideration, the past and present performances of Leo, apportioning to him the Lion's share by way of bookings.

COLUMBIA'S "Dirigible" with Jack Holt, Ralph Graves, not forgetting Fay Wray, created much picture talk in Toronto; and everybody was telling anybody to be certain to see "Dirigible" at the "Uptown."

Incidentally, the several ideas and explanations of how it was done, were all excellent publicity also, we are referring to the collapse of the "Dirigible," and its drop into the sea. Some contended it was "fake photography," others told you that it was a miniature dirigible mechanically operated, others told you they heard several people were injured, and the plane came in for discussion also, with most everybody agreed that the "stunt flying" was the real thing, but exhibition by a "stunt flyer," and not by Ralph Graves. When the arguments as to how it was done were finally disposed of, the discussion of how thrilling, and how good "Dirigible" was, then took place. Presented as a Frank Capra production under the supervision of Harry Cohen, all connected with its making can feel gratified, that in "Dirigible" at least they have found what the public wants.

"Tabu" at the Tivoli, has been produced jointly, under the direction of Capt. R. J. Flaherty, and F. W. Murnau, Paramount is releasing.

It is a love story of the South Seas, with the musical score arranged by Hugo Riesenfeld. Glancing at the names of Capt. Flaherty, Murnau, and Riesenfeld, you start off with a trio of ability, from which you expect quality.

"Tabu" is a silent film, perhaps more eloquent in its unspoken language than many pictures which talk from the beginning to the end of eight reels. The story revolves around a pair of native lovers, the girl chosen to be a priestess of a neighboring tribe's God, which means the girl is "Tabu" to her lover, or other suitors. Thus "Tabu" is the symbol of death, to all who attempt to profane, or invade the sanctity of her priestly role. But death means nothing to the lover, who runs away with her, daring and braving all dangers to possess her.

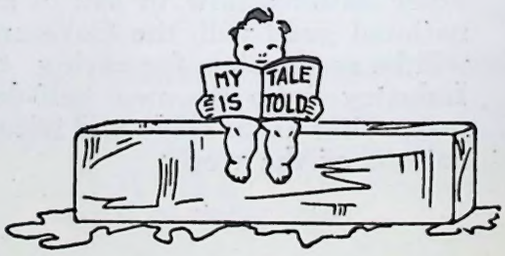
The photography is a big feature of this film, and the native appeal its attraction also. The girl and her lover are fine specimens, by way of native physical perfection, and do excellent work. It is a pity that we could not have had a little more of the "naked truth," as we had in "Moana of the South Seas," as the natives in "Tabu" appear to be suffering from too much swathing. However, despite this very evident effort to dress up the picture for various reasons, the atmosphere of the South Seas is maintained, and the producers have given us something beautifully poetic, artistic, and thrilling, as well as something different, in Screen entertainment. "Tabu" is another reason why Motion Pictures can be termed an Art.

WE HEAR some very flattering comments in connection with "Uneasy Virtue," with Fay Compton, playing last week at the Palace Theatre, Hamilton. Manager Geo. Stroud had a real showman's front to his theatre for this Victory Group feature, released through Regal Films.

Six New England moving picture concerns have filed suit in the Federal District Court in Boston, August 4th, against the Paramount-Publix Corp., charging violation of the Clayton Act, and seeking aggregate damages, amounting to $3,750,000.

The claimants allege that since 1916, *Paramount has acquired either the control, or part control of stock in competitive organizations, and has through its policy of operation, made it impossible for independents to remain in business.*

The plaintiffs are: Capitol Amusement Co., Lynn, Mass.; E. M. Loew's, Pawtuckett, R.I. Theatre, Inc.; E. M. Loew's Inc., Somerville and Dorchester, Mass., and Pawtuckett, R.I.; E. M. Loew's Enterprises Inc., Hartford; Dorchester Theatres Co., and the Hudson Amusement Co., Portland, Me.



British Syndicate to build and buy theatres in Canada.

Toronto Theatres

LOEW'S—Manager Jules Bernstein — A Metro-Goldwyn-Mayer production, "The Man in Possession," starring Robert Montgomery, with Irene Purcell, and a supporting cast of Charlotte Greenwood, C. Aubrey Smith, and Beryl Mercer. Raymond Dabney, Robert Montgomery, after serving a term in prison, returns home, and is offered money by his father and brother, if he will leave the country and never return. However, Raymond will not accept the offer, and leaves home to get a position as a sheriff's man. His first assignment as "man in possession" is in the home of a widow, Irene Purcell, whom he discovers is engaged to his brother. That night at a dinner party, for Raymond's people, given by Irene to celebrate her engagement to Claude Dabney, Raymond acts as butler, much to the embarrassment of his family and the merriment of the audience. Raymond falls in love with Irene, and although she is engaged to his brother and has another suitor, Sir Charles Cartwright, he succeeds in winning her. By ingenious methods he gets rid of both men, extracts money from his brother, who is glad to pay him, and avoid a scandal. Irene and Raymond prepare to go to America and start life over again. Directed by Sam Wood.

UPTOWN—Manager Tom Daley — Jack Holt and Ralph Graves in the Columbia production, "Dirigible." The story centres around two chums who are in the flying corp. Ralph Grave's wife, Fay Wray, asks Jack Holt not to let her husband go with him on the South Pole expedition that he is heading. Holt does as she asks, although he knows how much it will mean to his chum. Graves believes that he did this out of selfish motives, so that he would gain all the glory and honour. After hearing that Holt has crashed off the coast of Florida, he succeeds in getting backing, and finally reaches the South Pole, only to crash, through over-confidence. He is saved by Holt who comes to his rescue in the Government's new dirigible. The misunderstanding is cleared up, and they become pals again. Directed by Frank Capra from the story by Frank Wead.

TIVOLI—Manager Jimmy Lynch — "Tabu," a simple story of the South Sea Islands. A synchronized picture with some very beautiful scenic shots. Reri, one of the Sacred Maidens, falls in love with Matahi, who is a pearl diver; but their love is a forbidden thing, as the law is that the Sacred Maiden may not marry. However, defying tradition they run away and are very happy. Everything comes to an end when they are followed, and Reri consents to return. Matahi, learning of this, and finding Reri gone, swims after the boat, but is finally drowned. A Paramount picture directed by F. W. Murnau.

IMPERIAL—Manager H. V. Knevels — Ruth Chatterton in "The Magnificent Lie." During the war an American soldier meets a well-known French actress. He still retains the memory of the meeting, and later when she plays in New Orleans goes to see her, but he is stricken blind after the performance. He is kidded by two actors who tell him that the star is going to entertain and that she will invite him. They get Ruth Chatterton, a cheap cabaret entertainer to impersonate the actress, and all goes well until the girl falls in love with the hero. Discovering how he has been fooled, he tells her what he thinks of the whole thing, and angry, she drives the car recklessly and they are in an accident, which causes the hero to get back his sight, and to also realize he loves Ruth. A Paramount picture, directed by Bierthold Viertel.

SHEA'S—Manager Jerry Shea — Winnie Lightner in "Gold Dust Gertie." Winnie is a rather hard boiled divorcee who goes out to gold dig from two of her former husbands, who are now happily married. Winnie, as usual, holds the attention of the audience, and keeps them laughing from start to finish. A Warner picture, directed by Lloyd Bacon.

POSITION WANTED

Projectionist—Grade B — at present employed, desires change. References.

BOX 5 — DIGEST

Canada's Projection Equipment Headquarters

Simplex, Super-Simplex, Motiograph, De Luxe and Powers Projectors, Assemblies and Repair Parts.
Direct Factory Representatives.

Cont-El-Arc and Crompton-Parkinson Motor Generators.

Brenkert and Kleigl Spot Flood Lighting Equipment.

Vocalite Glass Bead and Chromolite Sound Screens.

Ross, Superlite, Projex, Gundlach or Bausch & Lomb Lenses.

Celco Rear Shutters and Fittings for Simplex Projectors.

Strong Junior and Senior, Motiograph De Luxe, Peerless and Brenkert Low and HiLo Reflector Arc Lamps.

Fulco Booth Tables, Kansalite Aisle Lights, National and S.A. Carbons, Steel and Wireweld Reels, Projection Text Books, Colored Gelatine, Wall Safes, etc., etc.

If it's for a Theatre, and of proven worth, we have it!

THE COLEMAN ELECTRIC Co. - 258 Victoria St. - Toronto, Ont.

"Courtesy With Service"

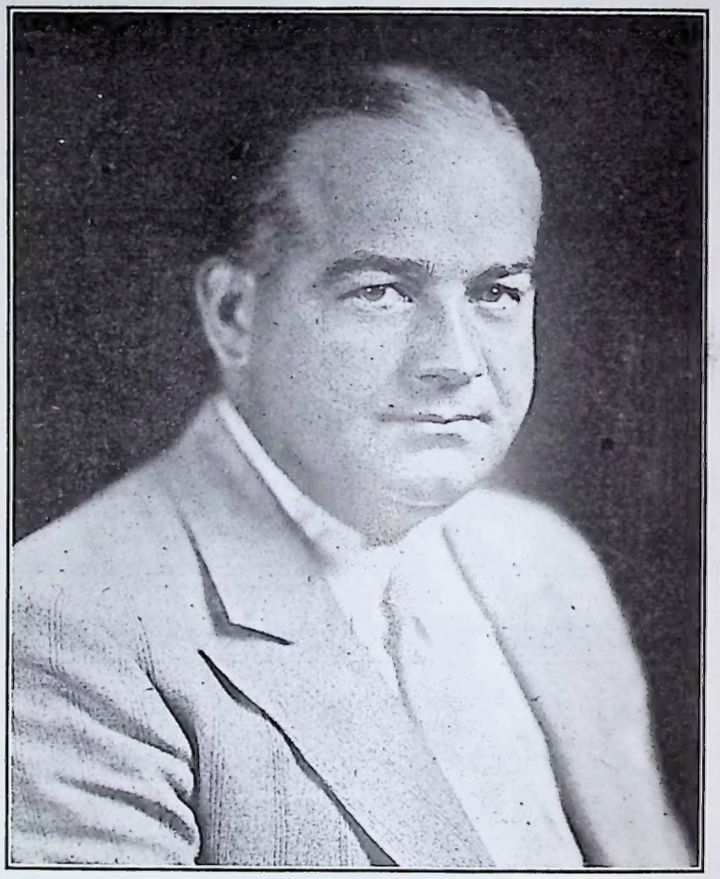
"Jimmy" Lynch, Manager Tivoli, Toronto, has successfully come through a thyroid gland operation.

The Independent Theatre Owners of Canada

decided that in order to protect the best interests of its individual members, it should establish a buying organization, and has authorized the Directors to investigate the various plans in operation, and to adopt a plan most suitable to our need.

The result of this action by the Directors was the formation of an Agency to be known as "COMMUNITY THEATRES OF CANADA LTD.," formed because we believe that every independent Canadian exhibitor is entitled to operate his theatre or theatres without undue interference from outside sources.

Mr. Oscar R. Hanson
Secretary-Treasurer and General Manager of Community Theatres of Canada, Ltd.



Mr. H. T. Long ("Tubby")
Office Manager and Booker of Community Theatres of Canada, Ltd.

COMMUNITY THEATRES OF CANADA LIMITED, believe that only by joining together can we hope to operate in a manner to protect our individual investment.

An efficient organization in Toronto, capable of dealing with the various producer-representatives, will give each exhibitor more time to attend to that most important function, the operation of his theatre.

Canadian-Owned For Your Protection

The activities of this organization will not be limited to that of buying film, as it is the intention to use this organization as a clearing house for all of the various problems of our exhibitor members, the result of which should show a larger margin of profit in the future than we have had in the past.

Mr. Oscar R. Hanson, Secretary-Treasurer and General Manager of Community Theatres, Ltd., was formerly General Manager of Canadian Educational Films Limited, for a period of eight years. General Sales Manager and Assistant General Manager of Tiffany Productions Inc. Business Manager of Allied States Association, representing over six thousand independent exhibitors.

* * *

Mr. Fred Guest, President of Community Theatres, Limited, is the owner of three theatres, in Hamilton —the Delta, Queen's and Empire.

* * *

Mr. Thomas Moorehead, Vice-President of Community Theatres, Limited, is the owner of the Patricia Theatre, London; the Capitol, Belleville; the Opera House, Orillia; the Capitol, Brampton; the Tivoli, St. Thomas: and the New Theatre, Ottawa.

Officers and Directors

OFFICERS

Mr. Fred Guest,
President.

Mr. Thomas Moorehead,
Vice-President.

Mr. Oscar R. Hanson,
Secretary-Treasurer and General Manager.

DIRECTORS

Mr. Fred Guest
Mr. Thomas Moorehead
Mr. Thomas Ross
Mr. Gordon Miller
Mr. H. W. Braden

"Tubby" Long, Office Manager and Booker for Community Theatres, Limited, was salesman with Paramount Pictures from 1920 to 1925, covering a period of close to five years. He was Branch Manager at St. John for First National and later had this same position in Calgary. Joining Tiffany forces in Canada, he became Branch Manager at St. John, and Branch Manager at a later date of the Toronto office.

* * *

Mr. Thomas Ross, a Director, is owner of the Royal Theatre, Bowmanville, Ont.

* * *

Mr. Gordon Miller, Director, is the owner of the Regent Theatre, Peterboro, Ont.

* * *

Mr. H. W. Braden, Director, is the owner of three theatres in Hamilton, Ont. — the Regent, Kenmore, and Kenilworth.

If you indicate an interest in this plan of operating your theatres, we would suggest that you communicate with the address given below, when further information by mail will be forwarded to you. Should you desire one of our representatives to personally call upon you to discuss this matter, we would be glad to extend to you this service.

Community Theatres of Canada Limited

4th Floor, 277 Victoria Street

Toronto, Ontario

Elgin 4261-2

Observations — The Spotlight — By The Editor

HERMAN WOBBER, in an interview in the Hollywood Herald, is reported as advising circuits to retain their theatres, stating that it would be poor showmanship to permit these to revert to their previous owners. We disagree with Mr. Wobber, for we are of the opinion that Circuits can only save themselves from a Motion Picture catastrophe by permitting the theatres they have acquired, through an aggressive policy for control, to be operated by the Interests, which first owned them.

This will give the Circuits an opportunity to get "out of the red;" and to rid themselves of a great deal of "deadwood," being carried along at the expense of the "paying houses." It will give the Circuits a better management, for despite the big ideas of some executives, who feel that they are capable of managing the world with a push-button, we are of the opinion that even the biggest among these have their limitations; and if they can manage to make one chain of theatres profitable, in a certain territory, this is a big enough job, let the other fellow do his share in his own territory.

* * * *

PRODUCING, distributing and exhibiting Motion Pictures is no job for one man to control. It cannot be done. You are not dealing in motor cars, or in oil. This is where our Industry made a colossal mistake. Someone sold it the idea that it was not human, that it was "banana oil," or a "Ford car." Someone started it on the path of "grabbing," by "hook or crook;" and after the "grabbers" had "hooked" or "crooked" in all the Independents, who had not wind enough to hold out, or were taken when they were not looking, then the big idea was to begin the slaughter of each other.

* * * *

WE DO NOT know how many of you are familiar with the story of the "sowing of the Dragon's teeth." We have used this story before, in The Spotlight and The Digest, because it is so typical of what has happened in our Industry. The story relates how one, Jason, having killed The Dragon, who guarded The Golden Fleece, was told to sow these teeth in a certain soil. Jason followed the advice of the counsel of the gods and sowed these teeth, which straightaway took root in the soil, from which sprang armed warriors, who immediately attacked each other, Jason taking for his henchmen, those who survived the slaughter; and building with these his kingdom.

* * * *

THE POLICY which started our Showmen slaughtering each other; and leaving the survivors to be taken by Wall St. as its henchmen, was not even an excellent idea for Wall St.; but it was harder on those who were and are being slaughtered.

Stop the massacre; and take stock of where you are heading, showmen. Wall St. has no money for Motion Pictures, the reason is obvious, so that Show Business will be obliged to finance itself out of its present economic distress, into prosperity, but it can only do this if it gets rid of its World Monopoly, or National Monopoly Complex, eliminates the "excess baggage;" and gives its personal attention to Show Business.

IF YOU as Showmen desire to make pictures, concentrate in this direction, it is in need of all the brains you can give this department; and all the brains, and ability you can obtain. Be satisfied to own a sufficient number of theatres to give you the necessary strength of position and outlet.

If you as Showmen desire to be Exhibitors, concentrate on your theatre business, and produce just a sufficient number of pictures to give you some dependable product, with which you can supply your theatres and trade, you cannot produce the best pictures and run the best theatres. For such operation brings each of your "bests" into the position of trying to outbest each other.

* * * *

WE HAVE always contended that you can only secure the best results, from a theatre, by securing showmen to operate these; and permitting these showmen to exercise their ability; and to capitalize on the advantage of community contacts.

* * * *

MR. WOBBER gives the Industry some good advice, he believes that good pictures and a variety of entertainment will stimulate a theatre interest, with its subsequent theatre patronage. He is of the opinion that the "general economic depression" is the cause of a falling off of theatre patronage, and that we in Show Business are not as badly off as those in other Industries.

Mr. Wobber will impress me with such beliefs when I find that Norma Shearer, or other stars in her class, play to half-filled houses, but as long as I find Norma Shearer, packing Loew's Theatre, Toronto, even on a return engagement of "The Free Soul" and Marie Dressler and Polly Moran playing to capacity in "Politics," while across Canada reports come to The Digest that "A Warm Corner," the British Victory Group release, played to capacity business, that Pauline Garon's personal appearance at Loew's, Montreal, in "Just A Gigolo" gave the house approximately $1,000 over its year's average, that "Son of India" with Ramon Novarro, played to $19,600 at Loew's Stanley, Baltimore, so long will I believe that it is not the economic depression which is cutting into box-office receipts of motion pictures, but that MOTION PICTURE THEATRES are not operating in accordance with Showmanship policies.

* * * *

NO ONE is disputing the fact that there is unemployment and economic depression, but NO ONE CAN DISPUTE THE FACT THAT CERTAIN INTERESTS IN SHOW BUSINESS HAVE ENDEAVORED TO PUT EACH OTHER OUT OF BUSINESS. That they have nearly succeeded is to their own glory; and in this elimination process, the "kick-back" has been of such effect, as to almost destroy the destroyers.

Look at the situation squarely. We are informed that the Fox Interests are desirous of selling their interests in Gaumont British. Some say that $20,000,000 without control is all these millions wasted. Some say that the British Government would look with disfavour upon the foreign control of a dominant theatre chain in Great Britain. Some say that public sentiment, which means public patronge, will be estranged, for the National control of Screens is in accordance with the Public Idea. Some say that the Fox Interests need capital to look after their interests in the United States.

(Continued on Page 11)

Joe Franklin, Manager of Keiths Theatre, Ottawa, is recovering from a serious illness.

The Late "Bud" Lennon

RECENTLY, there passed away in Toronto, one whom this Industry of Motion Pictures here, knew remarkably well, F. R. Lennon, familiarly called "Bud," a pioneer in Toronto's movies, and a consistent, as well as persistent Independent.

The late "Bud" Lennon was born in Lindsay, Ontario. His father, Jas. E. Lennon of Toronto, recently contributed a number of historic articles to "The Warder" which have been read with much interest.

"Bud" was not only known in filmdom, but for his association with various sports activities. particularly his role of baseball player with the "Redbirds," in the good old days of the Old Midland Baseball League. When Death called to take "Bud," to his domain, this episode followed months of illness, but his family and friends, were loth to believe the worst, for "Bud" was a fighter; and there was hope that he could fight his way back to health again.

Starting in the Film Industry with the Klein Optical Company, as shipper in 1907, the late "Bud" Lennon has continuously been identified with Motion Picture enterprises, in almost every capacity.

In 1913, "Bud" and Clair Hague, who was booker for the Klein Optical Company, left to join the Canadian Film Company operated by Jule and J. J. Allen.

The Canadian Universal Film Company took over this exchange, appointing Clair Hague as General Manager, and "Bud" Lennon, Manager. He continued in this office until 1917, joining the Exhibitors Distributing Corp. in 1918, and the Stevenson Attractions in 1920, remaining with this firm until 1923, when he started the operation of his own independent film exchange.

In 1929, "Bud" Lennon played a prominent part in the formation of the Exhibitors Co-operative, remaining with this organization until one month prior to his death, when illness forced him to resign.

"Bud" passed away at Island Grove, his summer home, on Thursday, July 23rd, following a game of tennis. The funeral service from St. Clement's Anglican Church, Toronto, was attended by representatives from all the Film Exchanges and by the Toronto exhibitors. The floral tributes filled many cars.

"Bud" was only in his forty-eighth year. He was popular, and of a disposition to co-operate for the good of the Industry. He leaves a widow, and one daughter, Jocelyn, his parents, Mr. and Mrs. James H. Lennon, two brothers, George and Lloyd Lennon, and two sisters, Mrs. Herman Scheck and Mrs. Frank James, all of Toronto, and a host of friends to mourn his departure.

Toronto's filmdom, especially the old-timers and the Independents will miss "Bud" who was one of our film characters, who gave through his experience and knowledge of motion pictures, a contribution of local colour to our claims for a Canadian Film Industry.

"Bud" has covered Canada from coast to coast, many times. He took out his local union card while with the Klein Optical Company, when at the Rosedale Theatre on Yonge St., he learned the technique of being an operator. Death held no terror for him, his one wish was "to die in harness" and when the Grand Finale came, "Bud" was enjoying a good laugh with his little daughter. He died as he lived, his sense of humour predominant.

WANTED

Class "A" Operator, with long experience on Western Electric Equipment. Good references required.

BOX 3 — DIGEST

OBSERVATIONS

(Continued from Page 10)

WE KNOW that the Industry of Motion Pictures, as this effects American Picture Enterprise, is strongest in the U. S. That retaining this strength at home is imperative, if the American Film Industry is to survive and retain its foreign trade. That in the past the American Film Industry made the U. S. foreign friends and foreign trade and commerce; and that at the present time, and for some time past, the policy of certain Film Interests has been injuring the friendships of the U. S. as well as its trade in foreign countries.

* * * *

WE KNOW that the protests of the Independents in our Industry have reached many Parliaments; and that these protests cannot be BOUGHT OFF. The business of this Motion Picture Industry will have to become more ethical. Independents will have to be given an opportunity to get the money from the public, if distributors expect to get it from these Independents; and moreover, it is these Independents who will save Motion Pictures from losing its popular appeal, because it is the independents who constitute the Public, not the executives who live hundreds, or thousands of miles away from the theatres which they operate; and who are "less than the dust" to the Picture Patrons.

We include in the salvation process of the Screen an important part to be played by Independent producers, because specializing in a certain direction, by specialists, familiar with the direction in which they are heading; and knowing their Product, exercising their ability, must produce Quality Pictures and this is the Entertainment which the Public demands for its money, when it pays at Motion Picture Box Offices.

Allens Make Application for Bankruptcy Discharge

Messrs. Jule and Jay J. Allen, recently filed an application at Osgoode Hall, asking for their discharge from bankruptcy.

The motion will be heard before W. J. Reilley, registrar-in-bankruptcy, on September 22nd. The receiving order against Messrs. Jules and Jay J. Allen was issued by Mr. Justice Fisher on May 18th, 1922, on petition of Knaugh, Macleod and Kuhne, 120 Broadway, New York. The petitioners claimed $47,510 for which they held no security.

The liabilities consisted principally at the time of claims on covenants of theatre leases, endorsers of Allen Theatre notes, guarantors of Allen Theatre notes, with claims of considerable proportion filed by the Bank of Montreal and the Canadian Bank of Commerce.

McMaster, Montgomery and Company are making the application for discharge on behalf of the debtors.

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Theatre Promotions Reg'd

69 York Street - Toronto

ELgin 1921

The New Film on Broadway

By *Betty Ross*

"POLITICS," based on a story by Zelda Sears and Malcolm Stuart Boylan; directed by Charles F. Riesner; produced by Metro-Goldwyn-Mayer.

In a very engaging picture featuring the successful star, Marie Dressler, the woman's influence on masculine politics is cleverly shown. In the role of Hattie Burns, a fearless widow who is chosen as candidate for Mayor by the female voters of the community, Marie Dressler once more gives a fine performance.

There is much humor in the women's attempts at political supremacy, and eventually they go on strike, making their husbands do all of the housework and other unpleasant work. The men at one time break up their mass meeting and do much to dampen their wives political aspirations.

There is a dash of gangster activities in the course of this narrative, partly to reveal that the Mayor is a pawn of the chief malefactor and partly to hamper Hattie's political campaign. It develops that Benny, a misguided young man with whom Hattie's daughter, Myrtle, is in love, has been hiding from the police in the Burns garret. Subsequently he is cleared of a killing and as his testimony helps the police he goes to the altar with Myrtle on his arm and enjoys the satisfaction of knowing that he has a Mayor for a mother-in-law and that she has driven the desperado, Curango, out of Lake City.

Miss Moran makes the most of her part. Rosco Ates is funny as the stuttering Peter Higgins Karen Morley is attractive as Myrtle, and John Miljan handles the role of the scoundrel, Curango, with the necessary sangfroid. Tom McGuire also helps matters by his impersonation of the crooked Mayor.

This picture is well worth seeing as it has all the qualities for a successful film.

* * * *

"THE PUBLIC DEFENDER," based on a novel by George Goodschild; directed by J. Walter Ruben; an RKO production.

This is a dashing melodrama that keeps the audience in a tense state of excitement up to the final curtain. In a turmoil of events that combine thieving with murder in a manner that impoverishes an old father of a beautiful girl and changes the lives of bank directors as radically, this picture is certainly up to the tempo of modern city life in an ever changing country.

The murdered man is found with a card beside him that cast suspicion on a wealthy young broker but subsequent events disprove his guilt.

The title is derived from the main plot that tells of Pike Winslow and his companions who go about stealing papers that they expect will lead to the benefit of all the depositors of the great bank that has crashed.

Richard Dix has the part of the young broker whose love for this and that leads him into the path of Robin Hood, and in and out of the arms of the law. His art is well known, of course, and he plays "The Reckoner" about the same as—his art. Shirley Grey is the girl of the case, a pretty one, and Purnell Pratt, Frank Sheridan and Carl Gerrard are the villains.

"TRANSATLANTIC," a screen drama by Guy Bolton and Lynn Starling, directed by William K. Howard and presented by Fox.

In a fascinating picture of life on a large ocean liner where the currents of people's fortunes are washed about in almost as involved a manner as the waters of the seas which form the background of this film, a vivid and dynamic conception of steamer life is portrayed.

Upon the ship in which the action of the photoplay takes place, you will find a dashing and romantic gentleman bandit, a dancer, an amorous business man, a shy and hesitant fellow who is spending all of his fortune in one great fling, and a character somewhat given to the philosophy of the matter.

The work is invariably a dynamic motion picture. Pictorially it is vivid, ingenious and properly exciting and it never fails to reveal a real feeling for the camera and a knowledge of its uses. The beginning of the picture, for example, merely shows you an Atlantic liner setting out for sea, but it is managed with such a vivid sense of the visual possibilities of the cinema that it becomes genuinely exciting. Then, later in the film, there is a battle between hero and minor villain, which might have been commonplace enough. Mr. Howard, however, has staged it in the liner's engine room, and the resulting use of photographed machines provides it with a surprisingly striking quality.

The cast is excellent particularly in regard to its women. Miss Greta Nissen plays the amorous dancer of the fable, with vividness, grace and charm; Miss Lois Moran is an earnest, credible and sympathetic heroine, and Miss Myrna Loy plays, of all things, a long-suffering wife with considerable effectiveness. Among the men there are good portrayals by Jean Hersholt as the heroine's father, by Earle Foxe as the head villain, by John Halliday as an absconding bank president, and, by Edmund Lowe as the romantic bandit hero.

* * * *

"SALVATION NELL," from the play by E. R. Sheldon, directed by James Cruze; a Tiffany Picture.

Broadway gets another glimpse into the past in a fine picture of New York life in the days when liquor and saloons were recognized as legal and before the days of the racketeer.

The closing of McGovern's saloon sent Nell—the slavey—into the streets. There she had two choices; she could join the Salvation Army, or else—. She took the Army, and while the father of the flaxen-haired child contracted a cough and served five years for manslaughter, she rescued other sinners from the deep. For she was a sinner, too; like Frankie, she loved her man.

Then he came out, tried going straight, failed and finally contracted an engagement for a visit to a bank. But before going he met his Nell—"Salvation Nell" by this time—and she tried to talk him out of it. He pushed her away, roughly; and while her heart was breaking she went as usual to the street corner meeting. There he appeared, he had not robbed the bank after all. And so, at the end, he entered the open door.

Ralph Graves gives an excellent performance as Jim Platt and Helen Chandler makes a fine Salvation Nell. The rest of the cast does much to round out this fine film.

Round About the Studios

M-G-M has announced signing of several new contracts, all of them for an extended period.

Busby Berkley, New York stage director who worked on the screen production of "Whoopee," has been engaged to handle the dancing and ensemble numbers in the picturization of George White's popular show, "Flying High," for Meter-Goldwyn-Mayer. In the cast of this picture are Bert Lahr, Charlotte Greenwood and Guy Kibbee, with Charles Riesner directing.

The unit filming Columbia's "Pagan Lady," returned from location aboard ship in San Pedro harbor this week, to the company's studio where final sequences are being "shot." The picture is an adaptation of the sensational stage play by William Du Bois, which enjoyed a record run on Broadway last season.

The leading roles are in the hands of a prominent cast headed by Evelyn Brent. Charles Bickford and Conrad Nagel share leading male honors with William Farnum, Roland Young, Lucille Gleason, Leslie Fenton and Gwen Lee. John Francis Dillon directed.

Reed Howes, noted for his work in "Stolen Kisses," "Come Across," "The Singing Fool" and others, was cast for Fisher, a naval petty officer in the new drama of naval aviation. He plays one of Beerys fellow-aviators in the picture.

Charles R. Rogers, RKO Pathe production chief, has scored a scoop by securing Beth Brown's new story "Riverside Drive" for Constance Bennett who is currently scoring the hit of her career in "The Common Law," another novel. "Riverside Drive" was purchased direct from the author. It will not be published until late fall, following its serialization in Cosmopolitan Magazine and later in the Hearst newspapers. "Riverside Drive" will be one of the four Bennett pictures in the Personality Group for 1931-32.

In order to get "Twenty Grand" started this week, Carl Laemmle, Jr. replaced Pat O'Brien in the role of Curly with Ricardo Cortez. Mae Clarke plays the lead, and Norman Foster the role of Doggie. Others in the cast include Slim Summerville and Marie Prevost. Cyril Gardner is directing.

"Out of the Blue"—which will star Gene Gerrard, who will also direct the film with John Orton supervising, will take the floor at Elstree on the completion of the cast. Jessie Matthews, the popular star of the Cochran Revues, will play a leading role opposite Gerrard. This will be her first talkie part in a full-length film.

Frank Conroy, New York stage star who specializes in playing public officials and "big business men," has been cast in the role of Judge Barham in John Gilbert's new Metro-Goldwyn-Mayer starring feature, "West of Broadway," which Harry Beaumont is directing. Other roles of the sort in which he has recently appeared including the South American Millionaire in "The Royal Family," and a very similar role in "Mad Marriage" with Helen Twelvetrees.

With a new story in readiness, temporarily titled "Overseas" Zasu Pitts and Thelma Todd are scheduled to return to their home lot Monday, July 27th, and begin production following the usual weekly shut-down of the Hal Roach Studios.

The two comediennes will essay the role of war nurses in this yarn which affords plenty of opportunity for their particular brand of comedy. Mickey Neilan, who has been recovering from a broken hand, will direct the picture although his arm is still in a sling.

Thelma Todd has been busy the last four weeks at United Artists Studio, while Zasu Pitts has been answering the roll-call at M.G.M., both having been loaned by the Roach organization.

The greatest serial effort Universal ever put forth, "Battling With Buffalo Bill," was completed yesterday at Universal City. It is twelve episodes in length and employs the services of ten stars,—ten, count 'em!

Bill Boyd, RKO-Pathe Star who appears in "The Big Gamble."

Columbia's "Then Hell Broke Loose," unit is back in the studio, "shooting" interiors and biding their time until favorable weather will permit them to board the windjammer "Indiana" again and go to sea out of San Pedro.

Current production at the Metro-Goldwyn-Mayer presents eight productions currently in work; three from famous stage plays; three from stories written directly and originally for the screen; and two from best-selling novels.

The three stage successes under way at M.G.M. are "The Guardsman," an Alfred Lunt-Lynn Fontanne vehicle, directed by Sydney Franklin; "Flying High," the de Sylva, Brown and Henderson New York stage success, featuring Bert Lahr and directed by Charles Riesner; and "Lullaby," Edward Knoblock's play, featuring Helen Hayes and directed by Edgar Selwyn.

Charles Middleton, character actor, has been signed by Hal Roach for a prominent role in "Beau Hunks," the latest Laurel and Hardy farce with a Foreign Legion background. Middleton may be remembered for his stellar characterization of "Deadlegs" in the famous stage play "Congo."

He has appeared alternately the past few years on both stage and screen and has worked with such artists as Harold Lloyd and Eddie Cantor. James Horne is directing "Beau Hunks," production of which started last week.

Exciting and interesting scenes of a "Show Boat" Cruise, the new vacation-entertainment-craze of the east, will be seen in a coming release of the Grantland Rice "Sportlight" series which is produced by the Van Beuren Corporation. A "Sportlights" production unit, one of the five now covering the United States, left Saturday, August 1st on the Red Star liner Bengenland for a six day cruise to Halifax and return. Deck sports of all sorts and every form of shipboard recreation will be photographed and recorded in natural sound. Swimming, deck tennis, shuffle board, etc., will be among the games and sports included in the "shots."

Universal has renewed its contract with Genevieve Tobin, and the star will start upon her second year's work at Universal City within a couple of weeks, following a well-earned vacation. Her first production on the next season's schedule will be announced on her return from San Francisco.

Those immortals of the screen, the Keystone cops, are back on theatre screens for the first time in more than a decade. Shields burnished and clubs aloft, they ride to a stirring rescue in "Stout Hearts and Willing Hands," RKO Pathe's two reel burlesque melodrama made by the Masquers Club of Hollywood. Among the original Keystoners who save Frank Fay and Laura La Plante from the clutches of Lew Cody, the Villain, are Ford Sterling, Chester Conklin, Mack Swain, Hank Mann, Jimmy Finlayson and Clyde Cook. Bobby Vernon, comedy star, serves with the force in this production, also.

"Carmen" is making excellent progress under the direction of Cecil Lewis and the Baton of Dr. Malcolm Sargent. The famous fortune-telling scene is now scheduled to take the floor, with Esmo Beringer as she who gives the gypsy's warning.

Mike Donlin has been given a part in support of Benny Rubin in "Accidents Will Happen," an RKO Pathe comedy which is now being filmed under the direction of Ralph Ceder. Bud Jamieson and Arthur Hoyt also are in the cast.

Sumner Getchell, fat and roly-poly, with red cheeks did so well as a comedy lieutenant in Ramon Novarro's "Daybreak" at Metro-Goldwyn-Mayer, that he has been called back by the same studio to play another comedy role in "The Guardsman," the initial Alfred Lunt and Lynn Fontanne talking picture which Sydney Franklin is directing.

Gretchell only recently went into feature length pictures after years of success in two reel comedies for Universal, Christie, Roach and other producers.